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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD
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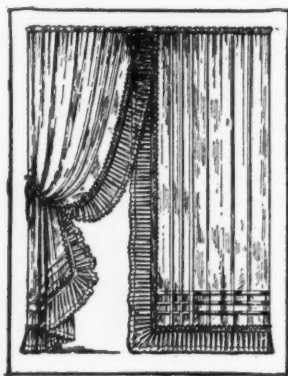
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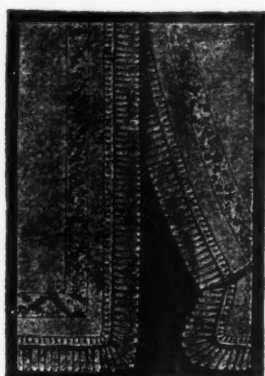
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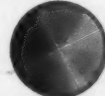
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Devoted to
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JUNE, 1902

GRAND PRIZE
AND
GOLD MEDAL
PARIS
EXPOSITION
1900

VOL. 47—No. 1

NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES
INCLUDING COLOR PLATE



THE HOP GATHERERS. BY T. MIVINS, R. A.

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MY NOTE BOOK



park, sculpture bridges, improved markets, and other points of interest, be secured and hung in public schools, so that the rising generation may be made familiar with the best.

* * *

As announced at the recent alumnae meeting of Wells College, held in New York city, at which Mrs. Cleveland was present, a beautiful window will be placed in Wells College.

This window, the "Russell" Memorial, is in memory of Stella Goodrich Russell, of Wells '74, given by her husband, Charles Hazen Russell, of New York city.

It was designed by Mrs. Ella Condie Lamb, and executed at the studios of J. & R. Lamb, of that city.

It is a three panel window designed in the richest combination of American glass, of exquisitely blended tones. A scenic background, displaying Greek architecture in the distance, extends across.

The foreground shows three ideal figures: "Literature" in the centre, seated; "Science" to her right, "Art" to her left. The two outer figures are posed standing.

"Literature" is in tones of white and ivory, upon a throne enriched by mosaic inserts. The side windows are much deeper in color, all of charming design and feeling.

Mrs. Russell at one time was president of the Eastern division of Wells College Alumnae.

Mrs. Lamb is an artist of distinct position. She was a prize student at the National Academy of Design, and also a prominent member of the Art Student League, two of the most important schools of instruction in the United States.

She went abroad with her friend, Lillian Bayard Taylor, to study in the school of Hubert Herkomer, R.A., at Bushy, England, leaving there to go to Paris and complete her education under M.M. Collin and Coutoise, returning to New York, where she painted a number of important portraits and was represented at the various exhibitions.

Marrying the artist-architect, Mr. Chas. R. Lamb, her later work has more of a decorative character, her first important ideal painting, the "Advent Angel" receiving the "Dodge" prize at the National Academy.

She has been associated with her husband in some of the most important mosaic work executed in the United States, such as the Governor Baldwin Memorial Mosaic, which fills the entire sanctuary of St. John's church, Detroit; the Sage Memorial Apse, designed by her husband, and which is the most important work in mosaic executed in this country, in which she designed the figures in the processional "The Arts" and "The Sciences," and it was particularly appropriate that Mrs. Lamb should be requested to design the Russell Memorial, as being a memorial to a woman in a woman's university.

* * *

THE annual election of officers of the National Academy of Design resulted in the choice of Mr.

Frederick Dielman for president, Mr. J. G. Brown for vice-president, Mr. H. W. Waltrous for corresponding secretary, Mr. William H. Low for recording secretary, and Mr. Lockwood de Forest for treasurer. Mr. Low was elected to fill the vacancy caused by the retirement of Mr. George H. Smillie, after ten years of service.

The following members of council were elected: Messrs. Francis C. Jones, Irving R. Wiles, A. C. Howland, George H. Jewell, Herbert Adams, and R. S. Giffard.

For the first time in the history of the National Academy of Design the membership limit of 100 was reached with the election of nine new members at the annual meeting. There will now be no more room in the ranks of these One Hundred American Immortals until death opens a place. The last nine men chosen for membership are E. A. Abbey, Elliott Daingerfield, Albert Ryder, Wilton Lockwood, Charles H. Niehaus, W. Gedney Bunce, John W. Alexander, Joseph De Camp, and George G. Barnard.

An Academician who lately had occasion to look into the archives of the body discovered the record of an interesting procedure in the days of the Academy's early greatness. In those days the annual exhibitions were not opened to the public until the Mayor and Aldermen, and the president and faculty of Columbia College had visited them for a private view. When the cornerstone of the Academy's Twenty-third street building was laid these same notables assembled at the Century Club, then at Fifteenth street, and marched in a body up to take part in the ceremonies.

* * *

At the Hotel Drouot, Paris, France, a collection of impressionist pictures belonging to the banker, M. J. Strauss, fetched 97,635*fr.* The best prices were: "Child with Toy," by Daumier, \$5,040; sold to M. Durand-Ruel. Five years ago it was bought by an American for \$800.

"La Debâcle," by Monet, \$5,020, and "Parc de Pourville," by Monet, \$4,800.

"La Pensée," by Renoir, \$4,700.

"Les Patineurs," by Jongkind, \$3,600.

"L'Enfant," by Whistler, \$2,900.

Works by Boudin, \$42,000.

"Port Marly," by Bisley, made \$2,600; "Gelée Blanche," \$3,000, and the rest by him \$7,500 to \$8,000.

* * *

A MOST important sale of paintings took place at Christie's, London, in the early part of this month. It consisted of noted pictures by the old masters and the early English school. The attendance was a large and fashionable one, and the biddings were very spirited.

The feature of the sale was the bidding for "Peasants Shaking Hands," by M. Hobbema. Beginning at \$10,000, the bids went quickly up to \$48,300 offered by Agnew.

The same dealer also secured the portraits of the two sons of Mr. David Monroe by Sir H. Raeburn for \$34,125, and a work by P. D. Hooghe for \$7,087.50.

For portraits of George and Maria Stewart by Raeburn, Colnaghi & Company paid \$18,900.

Some other prices were as follows:

A pair of portraits of Mr. and Mrs. Patherick, by Sir Joshua Reynolds (Wallis), \$4,780.

A portrait of a lady, by G. Romney (Agnew), \$4,830.

A portrait of a lady, by G. Romney (Lain), \$4,620.

"A Laughing Boy," by F. Hals (Lain), \$4,095.

Pastel portrait of Sarah White, by J. Russell (Hodgkins), \$4,200.

A portrait of Miss May Waring, by G. Romney (Laurie), \$4,200.

The Art Amateur

A portrait of Sir William Napier, by Raeburn (Agnew), \$4,200.

"Adoration of the Magi," by Ghirlandajo (Stan-ning), \$3,780.

Portrait of the Hon. Henry Erskine, by Raeburn (Farmer), \$3,255.

Portrait of Miss Freiland, by J. Russell (M. Paul), \$2,625.

From the Barton collection:

"Valley of Doom," by Cecil Lawson, \$8,190.

Portrait of A. M. Cunningham Graham, by Raeburn (M. Morten), \$6,560.50.

"The Windmill," by J. Linnell, Sr., \$1,250.

"A Norfolk Landscape," by J. Crome, \$6,037.50.

"A Surrey Homestead," by P. Nasmyth (Faleke), \$3,937.50.

"Fisher Boys on the Beach," by R. P. Bonnington (Agnew), \$6,562.50.

"Gillingham Mill," by J. Constable (Faleke), \$6,037.50.

* * *

SOME additions have been made to the Rossetti exhibition, which is still open at the Lenox Library Building, among them a reproduction of the noted "Ecce Ancilla Domini" (Annunciation), hitherto wanting and now donated by Mr. S. P. Avery, a portrait of Rossetti by C. W. Sherborn, the noted English engraver of bookplates, and a copy of the recently published "New Life," loaned by Mr. FitzRoy Carrington. The visitors to the exhibition have included an especially large number of ladies.

The Charles Stewart Smith collection of Japanese color-prints, presented to the library some time ago, are also to be seen, the albums being changed from time to time, so as to bring the entire collection before the public.

* * *

THE Directorate of the World's Fair to be held in St. Louis, U. S. A., in 1904, commemorative of the Louisiana Purchase—an act which added to the United States, in 1803, a territory greater in extent and in natural resources than that of the original thirteen States—desires to obtain an emblem expressive of the importance of this end, either in relief or in color, for the consideration of a jury empowered to make choice, from all the designs offered, of that seeming most artistic, appropriate, and effective for the purpose.

This emblem, design, or device is to be applicable for use as the official seal of the Exposition, or for a medal, or as a letter-head for stationery, or for a poster, or any other purpose in connection with the dignified exploitation of the Exposition. If colors be employed symbolically, these colors should be red, blue, yellow, and white—the colors involved in the national flags of the countries in which ownership of this territory at various times has been vested.

For the best design submitted, a jury to be composed of seven members—two painters, two sculptors, two architects, and a historian—will award a prize of \$2,000 (two thousand dollars), and the design receiving the award will, in consideration thereof, become the property of the Exposition.

The following named gentlemen have been appointed to serve as members of this jury:

Mr. Frederick Dielman, New York, president National Academy of Design.

Mr. John La Farge, New York, president of the Society of American Artists.

Mr. J. Q. A. Ward, New York, president of the National Sculpture Society.

Mr. Lorando Taft, Chicago, president of the Society of Western Artists.

Mr. Charles F. McKim, New York, president of the American Institute of Architects.

Mr. Wilson Eyre, Philadelphia, president Philadelphia Chapter American Institute of Architects.

Professor Alcee Fortier, New Orleans, president of the Louisiana Historical Society.

The design, if in relief, must have a diameter—or if not circular, a greater dimension—of twenty inches.

It must show the style of lettering and date; and, recognizing its employment for one side of a medal, it is recommended that the design for the other side accompany it.

If the project submitted be in the form of a poster to be reproduced in color, the drawing must be upon canvas or carton, and must cover a space of twenty-four by thirty-six inches—with a clear margin outside the design. The full size of the canvas or carton should be twenty-eight by forty-two inches. Designs may be mounted upon stretchers, but should be without cover glass or frame.

The greatest freedom may be exercised by the artist in the treatment of the subject, the only conditions being that the completed work shall be artistic, appropriate, effective, and susceptible of employment in various modified forms, as before stated, and that it shall symbolize that great historical event which the Louisiana Purchase is to commemorate—the acquisition from France in 1803, of territory which insured to the United States the control, forever, of the greatest natural waterway on earth—the Mississippi River. In the history of the United States this event is second only in importance to the signing of the Declaration of Independence. Its centenary is to be commemorated in St. Louis, the leading city of the Purchase.

All designs in competition must be delivered (carriage prepaid) at the warerooms of Messrs. Budworth & Son, 424 West Fifty-second street, New York city, between Saturday, November 1, and Wednesday, November 5, 1902.

Competitors residing outside of New York city should forward their designs, securely packed (carriage prepaid), to the above address. After their examination by the jury, Messrs. Budworth & Son will repack and return to the owners such designs as prove unavailable—the expense therefor to be paid by the owners of the designs—except as hereafter provided. All exhibits should be forwarded in good time to allow for possible delays in transit.

Designs must be marked *not* by the artist's name, but by a device and motto.

No designs will be received, under any circumstances, by the Exposition authorities at St. Louis.

In every event, whether the design be personally delivered at the place of examination or be sent through an agent, a letter should be mailed to Mr. Walter B. Stevens, secretary, Louisiana Purchase Exposition, St. Louis (marked on the envelope "Emblem Competition"), advising him of the submitting of the design and enclosing to him, in a sealed envelope, a card giving the artist's name and address and the device and motto by which the design is signed.

All the designs sent will be examined by the Jury of Selection, and of these a number will be placed on public exhibition for a short period.

All designs except that one receiving the award, or such as may be purchased by the Exposition authorities, will be designated in the exhibition simply by the devices and mottoes by which they were signed—unless any artist may agree otherwise—in which event his name and address will be attached to his design.

At the close of the examination by the jury, all designs not available for exhibition will be returned to the owners promptly, at the expense of said owners.

All designs exhibited which may not become the property of the Exposition will be returned at the close of the exhibition at the expense of the Exposition authorities.

JOHN W. VAN OOST.



PAINTING FOR BEGINNERS

COLORS

IVORY black is a transparent color, and one that can be modified, if desired, by adding other colors to it. If the required depth is not secured with this color alone, add a little deep blue, or substitute lamp-black, which is peculiarly rich and soft in tone. Add a very little lake and blue to give depth.

Burnt umber is permanent; it is much used for trunks of trees and foregrounds.

A lighter brown can be made of it by adding yellow ochre and white; a reddish brown by mixing either burnt Sienna or light red with it.

Raw umber is a permanent color. There are many places where it gives the effect of softness, essential very often to the making of a pleasing picture.

For foliage, mixed with permanent blue it gives the dark tones, and mixed with white it makes a soft gray. It is very useful for the hair on animals, as it gives a very life-like, furry look.

Bitumen is sometimes used to lay in a subject for the purpose of getting quick, strong effects of light and shade; but the color turns black in time, cracks, and is in every way unsafe. Lay in the picture, instead, with burnt Sienna and black, using turpentine for the first painting; keep the masses of light and shade distinct.

Burnt Sienna is useful in all kinds of painting; as it is a standard color, it will do to use wherever the tint is required. One can see by trying it how useful it is.

An autumn tree painted with burnt Sienna and shaded with vermilion for light and Caledonian brown for dark shadows gives a beautiful effect to a landscape. Wherever a reddish tone is wanted, burnt Sienna is always good to use, especially in foliage.

Burnt Sienna and yellow ochre and white make a good color for a road in the foreground, shaded with a little raw umber.

Raw Sienna is permanent, and a color much used in landscape painting, for glazing purposes; being very warm in tone, it is of great value.

Transparent colors, such as terre verte, rose madder, and raw Sienna, are liable to crack when the paint dries out of them, and, for that reason, if a tree is painted with raw Sienna, and stands up against the sky, it should be painted while the sky is wet. The other colors should be used in the same way. In the second painting you can deepen the colors by another coat, and if the transparent colors are glazed over several times they will not be as liable to crack as when one or two coats are applied.

Three thin coats are better than one thick.

The excellent qualities of this color in foliage will be fully appreciated as soon as tried.

Italian pink is a brighter color than raw Sienna, but is not permanent, and is liable to crack in a short time.

Brown pink, although rich in color, cracks so in a

few years as to badly disfigure a painting, and should be used for temporary work only.

Van Dyck brown is one of the slowest dryers we have, but is a rich color and of a deep tone, and a color which has to be used a great deal; for wood tints it is unsurpassed mixed with white. It is a very strong color, and permanent. Being a slow dryer, it can be used with a little oil, if you wish it to dry soon; but if you are in a hurry for it to dry, add a few drops of siccative to the oil. Be careful not to use too much, for fear of it cracking. It is cool in tone, and if you wish it warmer, use burnt Sienna and yellow ochre with it; a pin-head of color will change the hue of Van Dyck brown.

Bone brown is even richer in tone than Van Dyck brown, and is also a slow dryer. It is not necessary to have both colors, for they are nearly alike and are both permanent.

Cassell earth is so nearly like Van Dyck brown in every respect that there is little need of having two names for it; one of these colors is enough to own at once.

Asphaltum is used by some artists, for it gives rich effects used as a glazing color in landscape and flower effects. There is varnish in it, and it makes a rich gloss that is very effective in decorative work. Its disadvantages are that it cracks and also invariably causes the discoloration of the painting on which it is employed.

Prussian blue is a color which should never be used except for temporary decoration. It changes its color, turns greenish, and eventually turns dark and disappears from the picture.

Antwerp blue is brighter than Prussian, but is not any more permanent. It changes in color and fades away, leaving only a dark spot of greenish black.

Ultramarine blue is the very best blue made. Its effects are lasting, and its hue (when mixed with white) is more like the sky than any other known paint. It cannot be recommended too highly. It is the best blue for foliage—in fact, wherever a permanent blue is wanted this color stands pre-eminent.

Permanent blue is the best substitute for ultramarine there is in the market. It is permanent, but not quite so bright; it is much cheaper.

Carmin is a beautiful color, but is not permanent. Rose madder gives very nearly the same effect, and is lasting. A glazing over it, when dry, of rose madder helps for a while to make it more permanent.

Crimson lake is a very unreliable color, and one which should never be used where a permanent effect is required. Never mix it with white, as it makes a dull pink which is never found in nature. Sometimes for decorative work this color can be used with good effect; for under the head of decorative work come many things which, owing to the changes of fashion, we do not care to keep always. Crimson lake can be used and made more permanent, if desired, by a glazing of rose madder and meglip, when the first painting is perfectly dry.

Pink madder is a beautiful permanent color, but rose madder and white form about the same tint.

Madder lake and rose madder are almost exactly alike, but rose madder is a trifle brighter. These are the finest reds, as they are permanent, and for rose

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SOUVENIR D'AUVERGNE. BY V. HERTZOG

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tints are indispensable. All the madders are permanent, and should always be used where a permanent effect is required; mixed with white the most delicate shades of pink are made. These colors are transparent, and are slow dryers.

Madder carmine is more opaque than rose madder, and is used a great deal for flower painting.

Rose carthame is a beautiful color, mixed with white, but turning white with time.

Geranium lake is similar in every way to rose carthame, and, like it, suitable only for temporary work.

Rubens madder is a permanent color and used for flesh tints in figure painting. Very good for glaz-

Indian red is a dark red of good body and permanent; mixed with black and white it forms a beautiful gray, for rocks or clouds; a rose can be painted with this color, with white added for the light part, and Van Dyck brown for the dark; when perfectly dry glaze with madder carmine; the effect is good, and as Indian red is a cheap color, the trial will not be expensive. Autumn foliage will be found very beautiful worked with this color with a glazing of rose madder to deepen the tones, and a few high lights of vermilion.

Venetian red is much like light red, but is a little brighter. Mixed with yellow ochre and white it forms a very pretty sky tint.



GAME PLATE. BY F. THESMAR

ing a shadow under the eye, or wherever a dark, reddish shadow is needed on the face.

Light red is a permanent color, and of great use in landscape painting. Mixed with white it makes a good brick color, and mixed with ivory black, permanent blue, and white, makes fine cloud and sky tints.

A trifle added to the green tones for foliage makes them richer. It is a safe color to use, because it is a dull red, and never looks out of place as a brighter color does. It cannot be made satisfactorily by combining other colors.

It can be used in autumn foliage, and as it does not fade is an important color.

A very rich effect is obtained by glazing foliage painted with Venetian red with rose madder.

Vermilion.—Its permanency, and rich color makes it indispensable for all kinds of painting.

Yellow ochre is invaluable to a painter; whenever a permanent light yellow for roadways or paths is wanted, or a bit of sandy beach, then the value of this color is seen. It blends with greens or with any color, and it is valuable in skies; mixed with white, it

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makes a lovely soft light tone. By using it you will discover its many other good points.

Yellow lake is bright in tone. It is not permanent.

Naples yellow changes color, and is not to be relied on. For decorative work it is useful; it makes the finest line of any known paint, and, if permanent, would be a very useful color for straw and baskets.

Lemon yellow is called permanent. It gives beautiful light yellow tones, but it will not be found necessary to have it if you have cadmium No. 1.

Cadmium yellow is expensive, being thirty-five cents a tube, but it is powerful and a little will go a long way, and its permanency is unquestioned.

It is of great use in sky painting, as it makes fine

with white, it makes a light yellow which cannot be excelled for green shading. It is permanent, and costs about half what cadmium does.

King's yellow is similar to chrome, and, like it, will turn black in a short time.

Flesh ochre.—Mixed with white it forms a good flesh tint, although light red, yellow ochre, and white give nearly the same tint.

Jaune brilliant is a yellow obtainable in three shades.

Jaune brilliant light is a beautiful color for high lights of moonlights or high lights on green leaves.

Jaune brilliant deep is a very fine color for skies, mixed with vermilion and white, or with white alone.



GAME PLATE. BY F. THESMAR

sunset effects, and mixed with rose madder and white, or vermilion and white, produces the most brilliant sunset effects which are known.

For use in painting foliage, flowers, and in landscape work cadmium yellow is without a rival; for nothing has been found to take its place. Cadmium No. 1 is a light, beautiful color, can be used for sky tints mixed with white, or is fine for highest lights on foliage.

Ultramarine yellow is a color not generally known, but is just the tint for light greens; it is similar to lemon yellow, but has a more greenish cast. Mixed

Jaune brilliant reddish is used a great deal for figures, as it makes a good flesh tint mixed with white.

They are all good substitutes for cadmium, and are permanent; they are used much, being cheap in price.

Chrome yellow and orange chrome come in three shades; they are all bright, attractive colors, but not durable. They fade in a short time, but their brightness renders them irresistible to the beginner; as a consequence, many otherwise good pictures have been ruined by the use of these pigments, which will surely change, as time passes, from their bright, attractive tints to nearly coal black.

RAINBOW COLORS ON COPPER

1. WHEN copper is surfaced with a mixture of 2 kilos. of nitric acid of 36 deg. B., $1\frac{1}{2}$ kilos. of sulphuric acid, 20 grammes of common salt, and a little lamp black, and then steeped in a mixture of equal volumes of a 13 per cent. solution of hyposulphite of soda, and of a solution of 25 grammes sulphate of copper, 10 grammes crystallized verdigris, and $\frac{1}{2}$ gramme of sodium arsenate in a litre of water, the first color developed is orange. This passes through terracotta, pale red, and blood red to rainbow colors. The color changes every few seconds, so that its progress must be carefully watched.

2. Another process for the same object is to pour 100 grammes of pure sodium hyposulphite dissolved in a litre of water into 30 grammes of sugar of lead dissolved in half a litre. The mixture is decanted from any sediment, and heated from 80 to 90 degs. C. The clean copper is then immersed in it, and becomes rainbow colored with sulphide of lead. Beautiful colors are also got by dissolving 30 grammes of tartar in a litre of boiling water and mixing the solution with one of 15 grammes of tin chloride in 150 grammes of water. Boil up the mixture, let it stand, and stir the clear liquid into a solution of 90 grammes of sodium hyposulphite in 300 of water. Heat again to boiling and filter from the sulphur precipitated. The clean copper is dipped into the filtrate, when its color will pass through pale yellow, gold, red, carmine, dark blue, pale blue, and brown, the final color being due to tin sulphide.

3. If a solution of 130 grammes of sodium hyposulphite in a litre of water is mixed with one of 25 grammes of pure sulphate of copper in 250 grammes of water, and heated to 90 deg. C., copper dipped into it receives most magnificent rainbow colors, passing from gold to copper, red carmine, brown, reddish white, etc. Instead of adding copper sulphate to the hyposulphite, antimony chloride can be put in, a drop at a time, as long as no precipitate is formed. In the first case the colored surface consists of sulphide of copper, in the other of sulphide of antimony.

THE spring exhibition of the Brooklyn Society of Mineral Painters was held at the Dutch Arms, May 6. It was largely attended and was a success from a social and artistic standpoint. The work was judged by Mr. Hugo Froehlich, of Pratt Institute; Miss Josephine Culbertson and Miss M. M. Mason, the well-known artists. Those receiving honorable mention were: Mrs. Osgood, plates with peacock motive, and vase with bats; Miss Ella Bond, panel with pansies; Miss Emily Peacock, plates with conventional border in blue and white; Mrs. Kate C. Gove, jardiniere with dragons in green enamel; Miss B. H. Proctor, stein with chestnuts; Mrs. Tuttle, vase and jug with conventional motive. The plates of Mrs. Osgood and Miss Peacock go to New York for the National League exhibition.

THE regular monthly meeting of the Brooklyn Society of Mineral Painters was held at the residence of the president, Mrs. Osgood, 402 Madison street, May 7. Arrangements were completed for a series of entertainments during the next ten months, the proceeds to be devoted to a club study course next winter. The first entertainment will take the form of ceramic euchre, May 28, with a large number of prizes painted by the club members. The other entertainments projected are a musicale, lectures, and a pall of steins. After the business session there was a delightful entertainment, consisting of songs by Master Albert King, Jr.; recitations by Miss Ethelynd Nostrand, a paper by Mrs. Masterman, and a beautiful display of wild flowers sent by friends of the club.

THE PAINTING OF WILD FLOWERS

THOSE who undertake to paint magnolias will find that the treatment of the parts is less difficult than the work which many preceding flowers have called for; but, in making the first original studies, it is the plan, the arrangement, that is difficult, on account of the large proportions with which it is necessary to deal. It is best to begin with water-colors, as with them one can discriminate more as to how far he will define form; for instance, he may work in some of the central effects with care; then let what is beyond fade off and lose itself in light and shade. A sectional view, like that given in the plate referred to, is desirable; it gives all that the limits of the study will allow, and suggests a great deal more; but in water-colors this would be more difficult than the sketchy style indicated above.

The background may consist of a warm sky effect, or of a massy distance in olive and amber tints. Of course, many of us are unaccustomed to seeing these trees in their wild state; we associate them with well-kept parks; but no cultivation can make them flourish as they do when they are allowed to have their own way in the latitude of their choice.

The common horse-chestnut (*Æsculus Hippocastanum*) produces, in early summer, dense panicles of delicately tinted flowers which, with the grand digitate leaves, make beautiful decorative designs. For a screen, one or two branches should extend obliquely from one side, and toward the light; the flowers and leaves being mostly near the ends will throw their shadows upon the more naked part of the branches. The background should be rather warm and sunny, introducing tones that we would get in open woods, under an evening sky. The white for the flowers should be made very cream-like—Naples yellow and yellow ochre, with the umbers and Siennas in the shadows. Where the pretty tinting of orange and purple shows in a flower, deep cadmium, French ultramarine and rose madder may be used. The lights and shadows that distribute themselves among the individual flowers must be recognized sufficiently to bring out characteristic forms; but it is those that affect the appearance of the cluster as a whole that are most important. If the dark green leaves seem too overwhelming, some may be carefully taken off; but it is best to retain all that can be managed to advantage, and the more receding ones may be put in with neutral effects that help to throw out stronger parts. Some of our indigenous horse-chestnuts or buckeyes, that are confined to the Southern and Western States, show more decided colors—yellow and red.

Our tall native locusts (*Robinia Pseudacacia*) fill the early summer air with sweet perfume when they throw out their long loose racemes of delicate white flowers, which are not unlike wistaria in form, belonging to the same family. The symmetrical compound leaves are of the tenderest greens, and they want a background of a lower tone than that recommended for the horse-chestnut; but the flowers may be treated very much the same as to the general scheme. The branches have numerous sharp thorns which, like other thorns, should be carried out as they occur, instead of being added last.

Pink and deep rose-colored locusts (*R. viscosa* and *R. hispida*) may be found growing wild in the Southern States, and are extensively cultivated in the North—without, however, attaining the height that they do in their native soil. These are very desirable for single screens; they show beautifully upon black satin.

The wild lupine (*L. perennis*), with its long slender spikes of purplish flowers and its delicate palmate leaves, is one of the prettiest woodland flowers to be found in early summer. Water-colors suit the nicety of its structure better than oils, and single sprays

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show to better advantage than masses. Rose madder and new blue will give the local color of the flowers; the leaves want the zinober greens, raw Sienna and charcoal gray; their numerous leaflets must be laid in with some precision. For marginal decorations, lupine can be made particularly pleasing.

There are few wild flowers that have been painted so much as our common ox-eyed daisy (*Chrysanthemum leucanthemum*); but alas! not always so as to remind us of summer breezes and sweet pastures. The white rays are often placed around the golden disk in a stellated style, or else, not radiating from the true centre, they are whorled. It is easier to control a brush so as to give the true direction of the rays, as well as their perfect curve, if it is carried from the tips toward the centre. It must be observed that the disk is never flat; but, being a little parterre of itself, it rises in a soft broad line between the centre and margin, both of these being compressed and holding shadow. Only a small proportion of the flowers should present themselves full face, and a very few should reach, respectively, well above and to one side of the principal mass. The leaves must be encouraged to make what show they will, and if stems seem too numerous, they must be partly wrapped in shadow. Oils are usually preferred for daisies. If finished studies are made in water-colors on white paper, tinting of any kind around the white rays is rather tedious.

Our common larger blue flag (*Iris versicolor*) is not an easy flower to paint. It is peculiar in form and texture, and requires a facile brush. The three erect petals, which form themselves into a sort of crape-like balloon, are of a pretty decided mauve; they may or may not allow a glimpse of the purplish petaloid stigmas. The three large spatulate sepals, which look like petals turning downward, want mauve mixed with rose madder for the general tint; they are mottled with deeper purple—deep carmine and French ultramarine—and each centre is marked with a fluffy sort of stripe that wants very light touches of cadmium. The satin-like bracts enfolding the base of the flower should have very thin color—yellow ochre, blue black and Naples yellow—the same being carried down into the green of the stems. A flower that has had its day shows a little crumpled mass of purple at the top of these bracts; such should not be omitted—they are characteristic, and not without value. The long leaves, sheathing at the base, may be brought around to form curves or angles, as may be desired; they will also assist in carrying out the scheme of light and shade.

In the same low ground where the blue flags grow, we often see the golden ragwort (*Senecio aureus*), the two mingling their complementary colors and producing the most striking effect. If we combine flowers at all, it should be in accordance with the suggestions of nature. The golden ragwort consists of clusters of composite flowers that are easy to paint; cadmiums, umbers, and zinober greens will soon produce them.

Of the many buttercups that appear during the spring and summer, *Ranunculus fasciculares*, *R. bulbosus*, and *R. acris* are the most likely to be chosen for painting. Their striking brilliancy is not often secured—not because the colors are inadequate, but because they are not properly managed. The petals of the buttercup might be of the richest yellow, and yet they would not look like burnished fine gold, as they do, only that their texture is such that they catch the most brilliant lights, with corresponding gray tones and shadows; these must be respectively recognized and laid in, else, no matter how exact we may have been in matching the local color, we shall have none of the characteristic brilliancy of the buttercup. Cadmiums, chromes, and Indian yellow may all be used; and with them we want the most delicate grays

—cobalt and madder lake will produce them by combining with the yellow tints. In water-colors one cannot be too careful about sparing the lights; and in oils, they must be as carefully laid on. If petals have fallen and left the little green heads partly or entirely bare, the more real the effect. The much divided leaves, which a good proportion of the species have, must be employed to advantage, to cover some of the stems that necessarily accumulate when a great many flowers are used. One of the prettiest ways of painting a good-sized study of buttercups is to leave them as they are naturally gathered by a covetous hand—a large bunch loosely bound with grasses and slightly inclined from the shadow side toward the light, some standing briskly upright, others bent and nodding. Such a bunch will cast heavy shadows, against which the gold will shine out the brighter.

Prominent among early summer flowers that are desirable for decorative purposes, but which require no special directions for painting beyond what practise with preceding flowers will suggest, are the following: Clustered Solomon's seal (*Smilacina racemosa*), with its long curving stems of perfectly white, plume-like flowers; the painted cup (*Castilleja coccinea*), consisting of showy scarlet bracts holding an inconspicuous yellow flower; the blazing star (*Chamælririum luteum*), a very striking and rather rare flower, having a long, terminal spicate raceme of small, white flowers, with a whorl of large leaves at the base of the tall stem. This is particularly pretty shown up over decorative landscape effects; even if several plants are used, the large whorls of leaves will have ample scope in a foreground, while the single stems will shoot up without marring anything beyond, and allow the delicate flowers to droop over at the top.

In midsummer we can hardly fail to find some of the handsomest orchids. The white fringed orchid (*Habenaria blephariglottis*) is not very rare northward; it likes wet places in open woods, especially borders of ponds. For an orchid, it is quite sociable in its character, often forming clusters that we might well sketch without rearranging. The tall racemes have numerous snow white flowers, with irregular fringe, giving them a soft fluffy effect—not difficult to imitate. The yellow fringed orchid (*Habenaria ciliaris*), which avoids the most Northern States, is still more showy; its flowers will take the brightest cadmiums. The purple *Habenaria psycades* is a fragrant orchid, common in wet meadows. It is not so deeply fringed as the preceding specimens. Another fragrant orchid, growing in swampy places, is *Pogonia aphoglossoides*; it is a solitary flower, large, nodding, and of a pale purple—mauve, with rose madder and white, will produce the shade. The *Calapogon pulchellus* is often seen growing side by side with the last named; it is of a duller purple, wanting light red, instead of rose madder. Any of these orchids may be used with good effect for decorations, as their leaves are so limited in number, and as but one or two of the first mentioned mass well, they are better adapted to water-colors than to oils, especially the last two.

The pitcher plant, or side-saddle flower (*Sarracenia purpurea*), is regarded as an oddity on account of the peculiar character of its large evergreen leaves, which are set around the tall scape bearing the solitary, globose, nodding flower. Most plants we can turn this way and that, to suit our notions of artistic arrangement; not so with the pitcher plant. We should feel that there was something wrong if each flower did not maintain its characteristic position, and if the pitcher-shaped leaves did not stand ready to hold water according to their custom. Several plants may be used for a decoration, but they should be kept quite distinct; they do not bear massing. The arched petals of the flowers vary from a greenish yellow to a deep pur-

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ple, and the leaves are veined with corresponding colors. The palette requires zinobers, Sienna, cadmiums, brown madder, mauve, Naples yellow, and black.

Among our prettiest woodland flowers are the prince's pine (*Chimaphila umbellata*) and spotted wintergreen (*C. maculata*). Their lanceolate leaves are evergreen, very dark and shining; those of the last-named species having feather-like markings of the palest green. Each slender erect stem has several nodding, terminal flowers with five white or flesh-colored concave petals—always dewy and fragrant. The centres want a little light zinobers green and lemon yellow, with touches of mauve on the anthers. These flowers are so exquisitely dainty that they should be placed rather near by when painted.

A near relation of the last-named flowers is the *Pyrola rotundifolia*. It has an oblong terminal raceme of drooping white flowers. These bear massing, and one can do justice to them by getting their general effect. There are several varieties that show delicate tinting, from flesh-color to purple.

The rutland beauty, or hedge bind weed (*Convolvulus sepium* or *C. repens*), is common along sandy borders of streams and ponds. It is irrepressibly thrifty, and flowers in the greatest profusion, appearing to the casual observer much like tangled masses of light purplish pink morning-glories. It is quite as peculiar in its habits, opening at dawn, and closing before mid-day. It may be gathered in armfuls, and if it is wanted for decorating a large panel or screen, the most expedient way of managing it and keeping it fresh is to select desirable sprays and plunge their stems in a tall ewer of water, allowing them to arch up over the top and stray down so as to conceal it from view; this will look like a mass that may be found trailing from a fence or anything that has given it support. Some individual vines should reach far out and far down, else there will be too much of a compact appearance. Let the flowers be painted first, before they begin to close. Oils are more likely to do justice where so much is to be secured in a short time. White with a little rose madder and a little mauve will give the local color of the corollas. Their deep funnel-shaped centres may be delicately shaded with ivory black and lemon yellow. The flowers are of a frailer texture than morning-glories, and are more inclined to plait and crumple even when they are fully expanded. Fortunately, if all that represent the strongest part of the study can be laid in in time; if some others are painted when they are partly or entirely closed, the more consistent and real. Yellow ochre and black may be used for the principal mass of shadow; the large arrow-shaped leaves should be painted directly upon it, only the outer and more conspicuous ones being perfectly delineated.

PRACTICAL NOTES ON CHARCOAL DRAWINGS

In making charcoal studies from life two stumps are commonly used: one, of gray paper, to spread and unify the tones; the other, of chamois, to take out half lights and to assist in modelling the masses. The paper stump should be large; it is used flat as much as possible; it is never cleaned until work is over, for if cleaned it would take up the charcoal like the chamois. The point is used for modelling details. For spreading very large tints the stump is sometimes made with a broad end, but the round point wears less rapidly and is, in general, to be preferred. When worn too much for use, the stump may be trimmed with a razor and restored to a serviceable condition. If possible, each tint should be gone over but once with the stump, as repeated rubbings destroy the surface of the paper and produce a woolly texture on which it is impossible to obtain a crisp touch or a transpar-

ent tone. The stump in chamois or doeskin is used mostly at the point. Its principal use being to take up the charcoal and lighten the tints already laid, it must be cleaned often. This is done by rubbing it on a clean piece of paper, or on a portion of the paste-board palette reserved for the purpose. The thumb and little finger may be very advantageously used as stumps. Many artists use no other, and there are few charcoal draughtsmen who do not sometimes have recourse to them. Besides those means, bread pith is indispensable for taking out perfectly clean lights. India rubber becomes too quickly soiled; but bread pith cleans itself, since it crumbles away as it is used. The bread should be neither stale nor fresh, and should be worked by the fingers into the shape of a little cone. It is necessary to keep continually reworking it as the point of the cone breaks away.

The choice of paper is a matter of importance in charcoal drawing. It should be rather soft, but little sized, of a regular grain, and either white or of a grayish tint. For studies of detail, made with a hard, fine-grained charcoal, a paper nearly white, of a yellowish or bluish tone, according to the subject, suits best. Distances, light aerial effects, demand a rosy gray. Strongly tinted papers necessitate the use of Chinese white in the high lights, and are best reserved for studies in the lower half of the scale, figures, interiors, dark landscape effects into the coloration of which white does not enter. For general use a white or nearly white paper is to be preferred. It may be covered completely with a first light tone of charcoal, of which great advantage may be taken by blocking out on it the principal masses with the thumb or the paper stump. The darker tones will be put on over it, and with the bread pith the most sparkling lights can be taken out with a precision not to be matched by gouache. It is well to superpose three or four sheets of paper on the drawing-board. Those underneath give a certain elasticity, and conduce to lightness of touch. They are fixed to the board with drawing tacks. In working from nature it is necessary to have some means for carrying one's drawing without the possibility of rubbing it. The following is recommended by M. Cassagne, from whose interesting work we have often quoted: "Take a drawing-board of white pine, and nail to its edges four strips of lath or molding, rising a little above its surface. This makes a very shallow box, but sufficient to protect the drawing, which is tacked in the bottom of it. Another drawing-board which may carry, face down, another drawing will serve for cover, and the two may be held together by a couple of small leather straps."

When the subject is an architectural one and there are large surfaces of a complicated form, differing in tone from those next them, it is sometimes allowable to "save out" these surfaces, protecting them by an overlay of paper cut to the required shape. When the skyline of a building is clearly defined, or when shadows fall sharply on a white wall, there can be no objection to the means of securing the needed cleanness and distinctness of the separating line. If no such means be used, the stump or bread pith may overpass the limit of the tint and give a soiled or broken boundary to it.

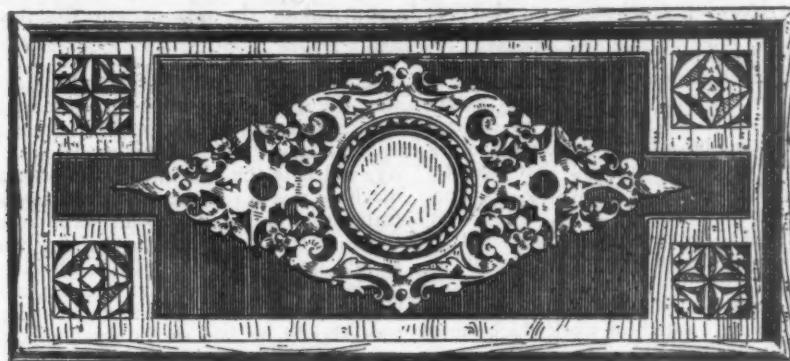
The most intense blacks should be least reworked. If a touch is just a little too dark, do not touch the stump or the finger to it; a light breath will blow away enough charcoal to make a perceptible difference in the tint.

The fixative which is most used for charcoal drawings may be easily prepared, at so much less cost than it can be obtained from the shops, that it is well to give the recipe. It is simply a weak solution of white gum-lac in rectified alcohol. Thirty grains of the gum, broken in bits the size of peas, suffice for a pint of alcohol. Let it dissolve for about two days

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and three nights, shaking the bottle in which it is as often as possible. When all the gum is dissolved and the preparation is yet absolutely liquid it will be of a pale yellow and fit for use. It should, however, be filtered through a linen cloth, and should be kept in a securely corked bottle. To use it, take a large, flat bristle brush, and having wet it with the fixative, pass it

tube by capillary attraction, aided at first by a little suction, it is only necessary to blow through the mouthpiece to scatter it in a fine spray over the drawing. Atomizers such as are used for cologne-water and other perfumes will serve for a while; but, as the fixative is very apt to clog them, they give more trouble than the ruder sort just described. When



rapidly over the back of the drawing until the fixative penetrates the paper; or, if the drawing cannot be conveniently turned face down (it would have to be on a stretcher), use an atomizer, made of a piece of tin tube bent at a right angle, pierced with a small hole near the angle, and having one end flattened for a mouthpiece. These atomizers can be bought for a few cents. The other end is passed through the cork of the fixative bottle, and as the fixative rises in the

an atomizer gets clogged it can be cleaned by passing a needle through it and washing it out with a little alcohol. One should not try to hasten the operation of fixing, for if too much fixative is applied at once it will flow and carry the charcoal with it. Apply a light coat or spray, wait until it is perfectly dry, and apply more. The darkest parts cannot be perfectly fixed without losing their brilliancy, but may be restored with a few touches of black crayon.



DECORATION FOR A NOTCH-CARVED JEWEL CASKET

MODELLING IN WAX

PREPARATORY TO THE STUDY OF WOOD-CARVING.

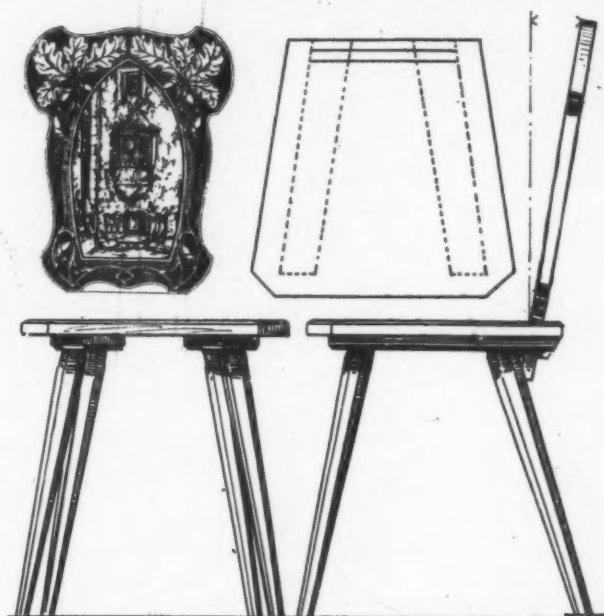
To become proficient in wood-carving, the art of modelling should be the basis of the study, as no other training so readily brings out that artistic taste and touch which all handicraft should possess. It is of especial assistance to the wood-carver, and should be his first step. Drawing teaches us to observe; modelling makes us know. The sense of touch is exercised with that of sight. Forms are readily committed to memory which would most likely escape it were they only drawn. By modelling we may ascertain the effects of such relief, so as not to depend upon copying only, and be able to create for one's self at any time an original ornament that may be reproduced in wood or metal. Modelling requires great patience and perseverance. Wax is the best material for a beginner, because the employment of clay and terra-cotta requires a special atelier, and is besides a very dirty operation. The principal tools employed are the fingers and thumb; two or three bone or wooden tools are wanted for work which could not be reached otherwise. These tools are much like the fingers, and can be easily made from the handles of old tooth-brushes by simply cutting off the bristles and using the other end, which, after having been filed and scraped down to various sizes to suit all classes of work, should be polished with a piece of very fine emery cloth. The best subjects for the student's first attempt at modelling are leaves and fruit, especially leaves, selecting those which have a little waved surface and varying outline, avoiding those that have too level a surface and those too deeply fluted. Some most interesting studies are furnished by sprays of leaves and blossoms, such as the wild rose, dogwood, single dahlias, and other simple forms. In making a study of flowers, it is very essential to have a fairly large piece of the branch or plant, not merely just the flowers broken off a few inches from the top. A study which gives the growth of the plants is very much more useful to make designs from than one which only gives a few flowers and detached leaves. Indeed, half the beauty will probably depend on the graceful arrangement of the stem and leaves. Another requisite is that the flowers should be quite fresh and vigorous; drooping and half-withered flowers, however carefully modelled, are never as pleasing as those which look as if just freshly gathered. A very good plan to keep them fresh, as well as to hold them steadily in position, is to put the stems into wet sand. Many flowers fade almost immediately after they are cut, especially on a hot, sunny day; but a few hours in water in a cool, dark room will generally revive them. The student should not try to represent every detail of a flower, as the pistils and all other little details can only be indicated. Double blossoms and trumpet-shaped flowers should not be attempted, or any form that does not admit of treatment in low relief. Take a board about twelve inches long and eight inches wide, a packet of one-half inch brads and a few pounds of modelling wax. This can be bought at any art-material store. Should you care to make your own wax, melt together one pound of pure beeswax, or Phillips's white wax, and four ounces of Venice turpentine. When melted, add one half pound of powdered cornstarch, one ounce of sweet oil, and one and one-third ounces of Venetian red to color. Cool by pouring a little at a time on an oiled surface, or a china plate. If too translucent, powdered oxide of zinc will give opaqueness. When the wax grows hard with age, it may be softened by melting it and adding sweet oil. The first work in modelling must begin by driving into the board already mentioned the little brads, which must only be

allowed to project an eighth of an inch, and which must be placed at the distance of an inch and a half over the whole surface necessary for the copying model. These little tacks are to keep the wax on the surface of the board. After furnishing this preliminary process, take a piece of wax, rub it between the fingers and then spread it with the thumb in a layer, about one quarter of an inch in thickness, all over the board. We should not lay too much stress upon making the wax even in this first layer, as its very unevenness will serve to keep together that which we may have occasion to lay on afterward. The wood-carver must bear in mind that with the wax the work has to be built up from a ground, and not carved down to a ground, as in the wood; he must endeavor to invest his model with an individuality, which is the charm of handwork as opposed to machine work. If the modeller carves out his wax rather than builds it up with his fingers, he loses the sensitive touch and artistic training which modelling should impart to him. Tools should only be used in places where fingers are too big, and should then be worked as much like the fingers as possible. The wax should be laid on in small pieces and molded into shape, as much as is practicable, with the thumb, gradually working out the wax into the parts of the design that are to be in lower relief. The whole design should be kept in the same stage as much as possible; not one piece finished while other parts are left rough, or the general effect will be lost. Then we should outline the large masses of the design, taking care to observe the proportions of length, breadth and thickness, which details can be verified with the aid of a compass, that must determine the contours. When this first coarse outline is finished, the touching up of the details begins. These are done by the modelling-tool when the fingers cannot be used, but the final touches need not yet be given. It is only when everything is finished that the background need be smoothed up to unite the surface flatness; the rounded side of the tool will serve to polish the rounded parts, or finally, the flat side will cut out the sharp outlines of the design. All this work is easy enough as regards the handling of the tool and wax, and with practise it is very soon acquired. When a model has been thoroughly studied, and one is satisfied with the copy, the wax that has been used should be taken off and rolled up to be used again. In order to take good stock with the eye of the general effect of the design and the value of reliefs, the model and the design to be executed should be so placed that the light may determine, in a decided fashion, the effects of light and shade. For this purpose the lower part of the window should be covered with a thick curtain, so that the light may fall at an angle of about forty-five degrees. A few lessons from an expert would be most valuable, but if these cannot be obtained, let the student persevere in his efforts until he can produce in the wax something resembling the idea he has in his mind. The advantage to the craftsman of being able to model will be seen when he has only a drawing to work from, as from a rough sketch in wax he can see where the masses of ornament should come, and where the shadows will be most effective. In carving in the round, it is almost essential to be able to model, as the work has to be judged from so many points of view. If the carver cannot make his own model, some one else has to do it for him—a system too much in vogue at the present time.

THE Cincinnati Museum Association will hold their ninth annual Exhibition of American Art in the Museum in Eden Park, from May 17 to July 7, 1902.

POPPY DESIGN FOR A CARVED FRAME

THE lumber for this class of work should be either gum-wood or sycamore. The former is beautiful in grain, light brown in color, without objectionable streaks of white running through it. The latter is of a delicate cream tint flecked with brown. The path of the tool through these woods is smooth and glossy. Other woods light in color may be used, such as lime, apple, pear, and white walnut. The thickness of the wood should be one and a half inches; when well dressed down on both sides it will be about an inch and a quarter. Choose the best side for the front of the frame, then strengthen the back by putting bearers across the grain of the wood to prevent warping. To do this cut out (mortise) four recesses an equal distance apart—say two inches from each end—then divide the remaining space in two; the depth will be about five-eighths of an inch, the width one and a half inches. Cut the bearers to fit snug, glue and clamp down tight. Leave in the clamp over night to thoroughly set. Transfer the design,



TYROLESE CHAIR IN PYROGRAPHY
(See Supplement)

then cut a trench around all the outline with a quarter of an inch hollow gouge, three-eighths of an inch deep. Now remove the background with flat gouge, next kurff down all the outline with any of the gouges that will fit the curves. The next step is to roughly model all the parts, then lower the background, using fishtail bent gouges, getting the ground down to a half-inch. The stems of the flowers should now be finished. The outline of the frame is now sawn out with a jig or compass saw; now finish the modelling of the foliage, carving around the edge of the frame well to the back. Now finish the flowers and seed pods; undercut the foliage and then undercut the flowers.

The object of undercutting is to clean around the design, and prevent undue prominence of the thickness of the wood. The tendency, by those who have more skill than judgment, is to carry the undercutting to such an extent that the work becomes extremely frail. No amount of undercutting will give delicacy to the work if the parts are not daintily formed. The delicacy is produced by the cutting

that is done in forming the stem, leaf, bud, and flower. It is lowering in the proper places, leaving elevations in others, so that variety is given to the wood, seemingly immobile, stiff and unyielding. The upper part of the design should be roughly modelled to give lightness; this will finish the modelling of the design. It remains now to saw out the place for the mirror, and smooth up the edge with rasps and files. Now model the chamfered edge with flat gouges, finish smooth with a scraper, filed to fit the form. The bead at the edge should likewise be made very smooth; this can be done with (No. 00) sandpaper. All that remains in the carving line is to cut the recess in the back for the mirror. Finishing the chamfered edge should be highly polished. This can be done by giving it several coats of shellac varnish, on successive days, using a brush to lay it on. When it has dried hard rub smooth with (No. 00) sandpaper before applying an additional coat. If a day is not allowed between the coats for the shellac to harden the result will not be satisfactory.

When the surface presents a perfectly smooth face, a final polish is obtained by laying on the last coat with a "dabber." The dabber consists of a ball of cotton batting about the size of an unshelled walnut; this, when covered with a piece of linen or cotton cloth, is used as follows: Partly saturate the cotton by placing it on the mouth of the bottle, and throwing the solution toward it two or three times. Then replace the covering, and holding the dabber by the gathered edges of the cloth, not too tightly, rub it over the surface to be polished. Keep the dabber moving and do not attempt to cover a surface of more than five or six inches long at once. In a second or two after the shellac has been thus spread and exposed to the air it would become sticky and rough; this is prevented by touching the surface that is being polished, here and there, with a little sperm oil, which the operator must have ready on a finger-end of his left hand, remembering to have a little oil ready for use in a saucer, with which to replenish the finger-tip when needed. The oil is only of service to facilitate the spreading of the shellac smoothly. If the dabber is charged with sufficient, but not too much shellac, and if sufficient oil has been used, and not too much, a glossy, even and beautiful polish will be obtained.

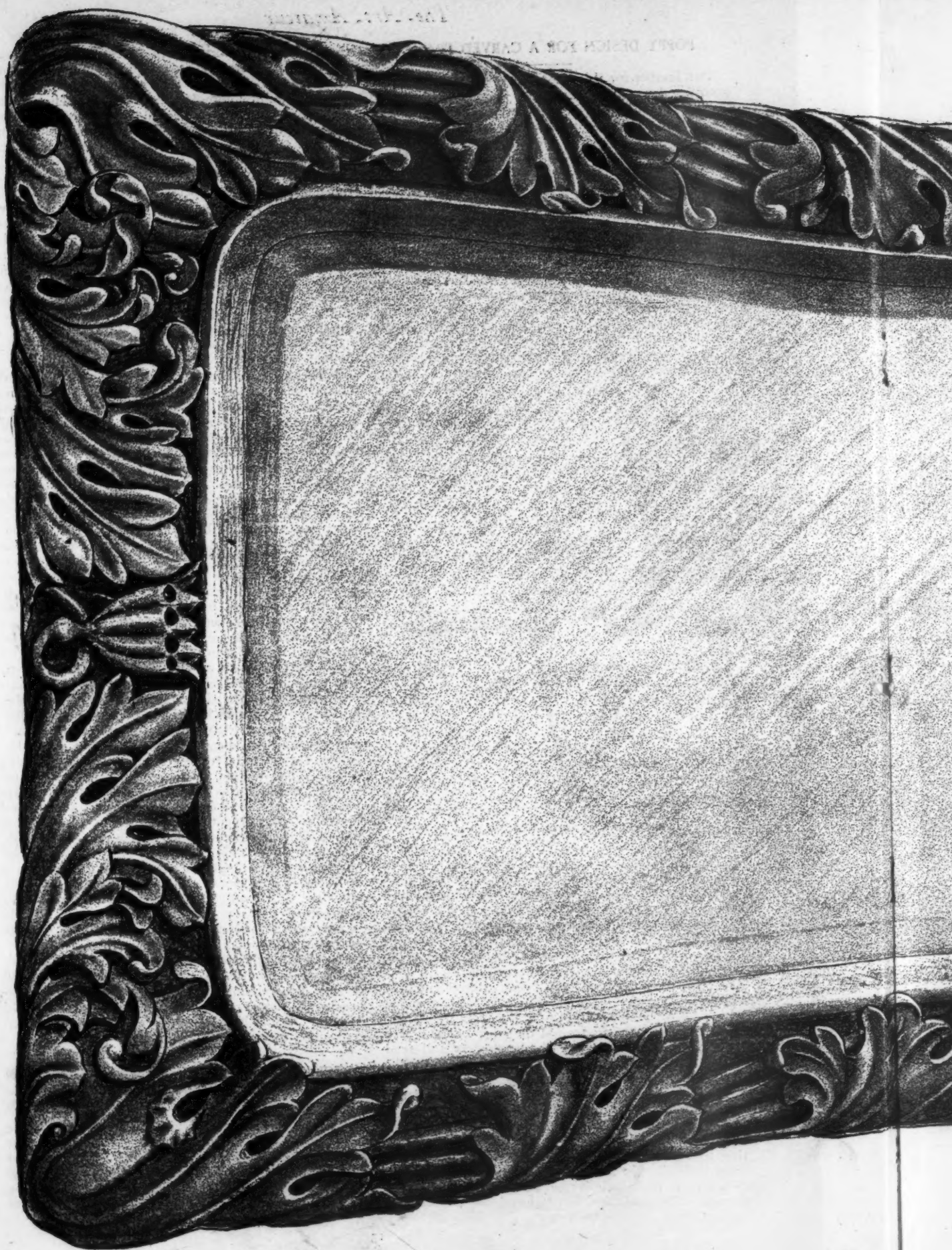
The carved parts of the design will have a dull finish. This is done with beeswax dissolved in turpentine, or with raw linseed oil. The former is applied with a sash tool, and allowed to stand several hours for the turpentine to evaporate. When it is only slightly tacky it is polished with a stiff brush, if the latter method is preferred. At least three coats of raw linseed oil should be given, laid on with a brush at intervals of a month, allowing each time as much oil as the wood will absorb. If a gummy appearance is presented on any portion of the wood, it should be removed by rubbing with a brush, cloth, or piece of felt, moistening with coal oil.

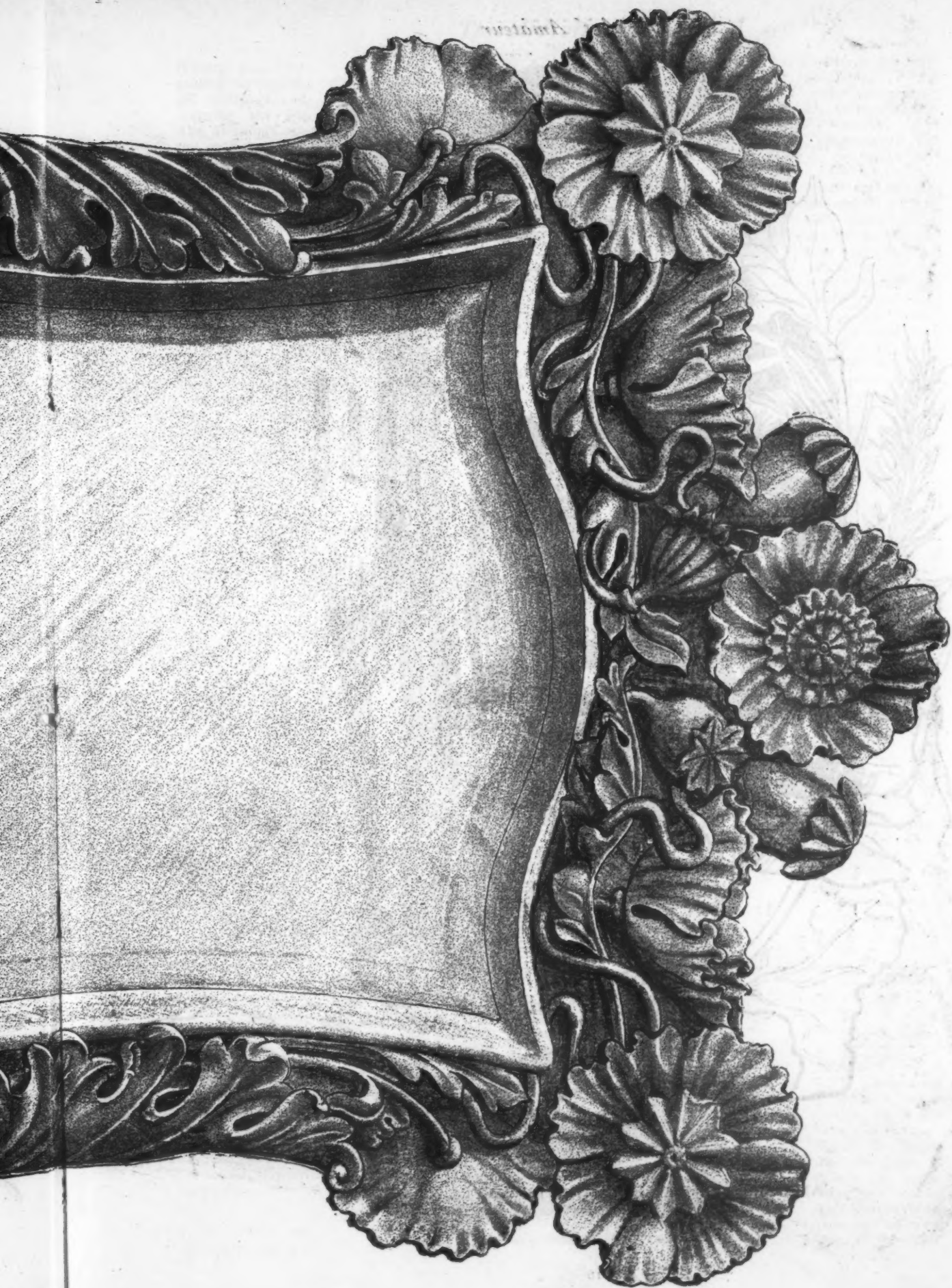
Sweet-gum and sycamore become a beautiful golden brown by the application of raw linseed oil, and in time, by rubbing vigorously with a stiff bristle brush, will acquire a metallic lustre resembling old bronze. It will be necessary to polish as often as convenient to get this desired effect.

NOTCH CARVED JEWEL CASSET WITH CUN METAL FINISHINGS

A PIECE of work of this kind should be well made and the carving very carefully done, as the size invites inspection. The lumber should be sweet gum or orange wood, a half inch thick. The design is given the exact working size, and is intended to repeat on the sides and back. The box should be made before

POPPY DESIGN FOR A MIRROR FRAME IN PYROGRAPHY OR WOOD CARVING. BY RICHARD WELLS







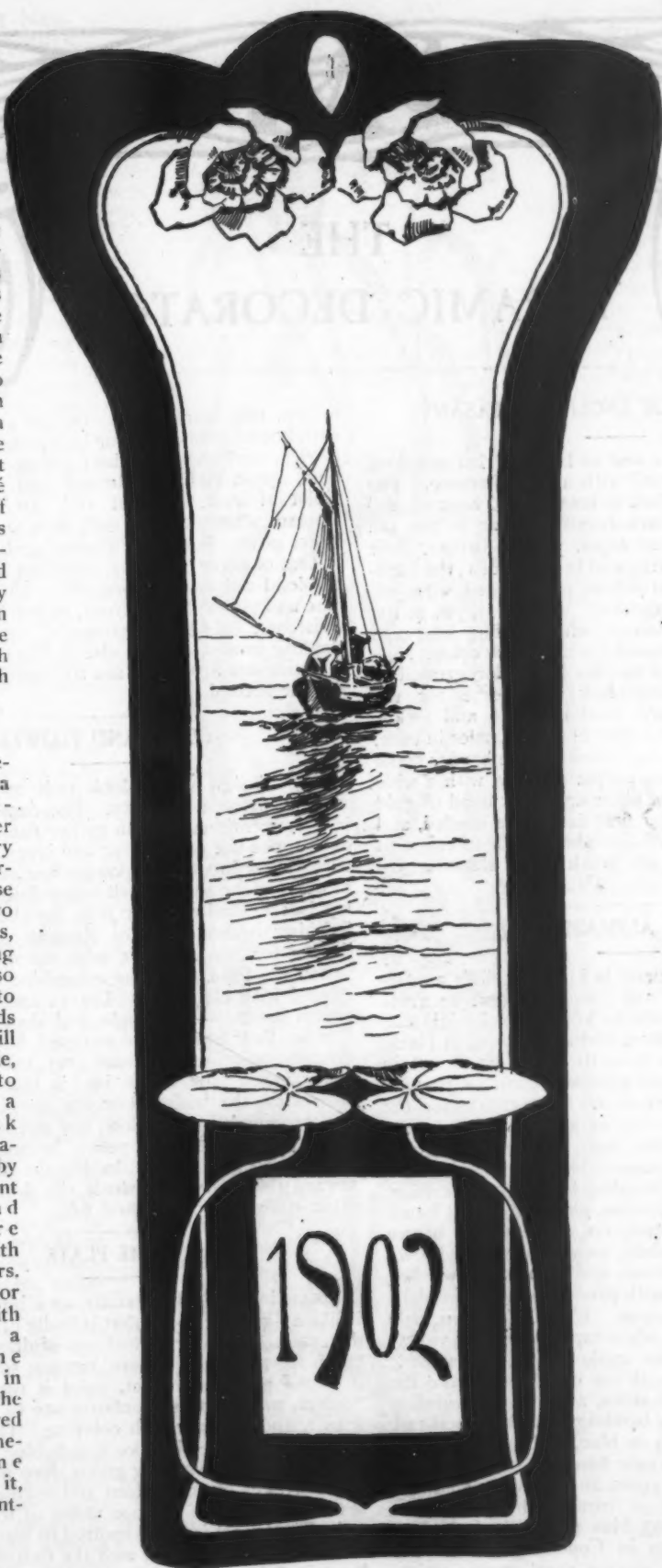
CANAL VIEW. PEN DRAWING BY MEYER CASSELL

The Art Amateur

carving, except putting on the angle moldings and securing the lid. The finishings are put on last. They can be bought from any cabinet maker or hardware furnishers. They are made as embellishments for hinges. For this job the hinge is sawn off, and the end smoothed with a file; they are then fastened to the wood with copper escutcheon pins. For those handy with the fret saw and repoussé tool the making of these mounts would be very little trouble, and moreover they might be made in twenty-two gauge silver, which would very much enrich the casket.

It is useful before entering on a sketching campaign to go over one's elementary lessons in water-colors and practise for a day or two laying of tints, graduating, taking out lights and so on. In addition to the usual methods of practise it will be worth while, once or twice, to cover a sheet of a drawing block with drops of water placed side by side, of different dimensions, and some more charged with water than others. Afterward, color is introduced with the point of a brush, in some drops more, in some less, and the whole is allowed to dry. This method, or some modification of it, is useful in painting foliage.

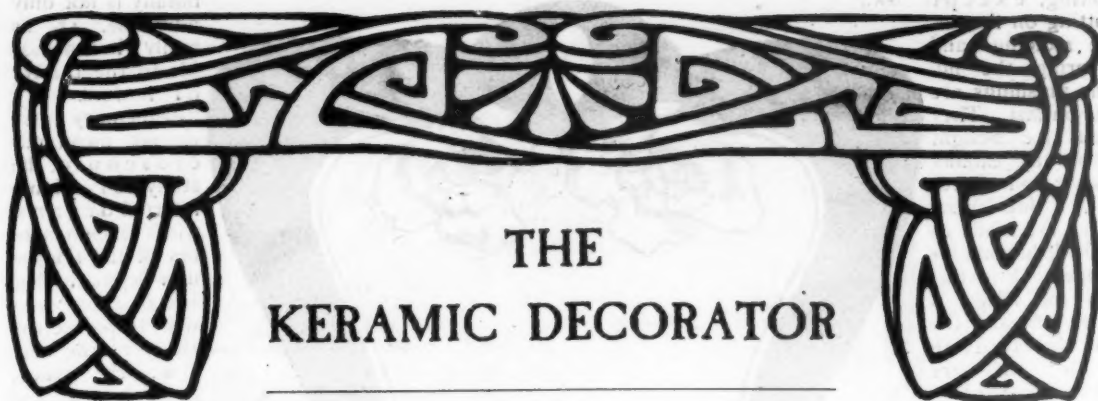
A LITTLE elementary study of



DECORATION FOR A CALENDAR IN PYROGRAPHY

botany is not only advisable, it is really indispensable to the painter of flowers. By "elementary" we do not mean microscopic; the study of minute internal organs, with which teachers of the science now begin, may be left to those who wish to pursue the study to the end. But the name, general form and function of each considerable part of a plant should be learned, and also the relative situations of these parts in the different orders of plants. Knowledge of this sort the flower painter is sure to pick up if he is at all successful; but it is better to attain it systematically, especially as the notes of botanists on such matters as budding or "vernation," arrangement of leaves or "phyllotaxy," and the like, may guide his own observation and lead him to make useful generalizations which he might never arrive at himself. An "Artistic Anatomy of Plants," if such a book existed, would prove as useful to flower painters and landscape painters as the little handbooks on the anatomy of the sheep, the horse, and the dog do to painters of animals.

IN decorating goblets, a white cloth or softly tinted paper should be stuffed into the glass to relieve the strain upon the eye induced by the transparency of the ware.



CAME PLATE OF ENGLISH PHEASANT

THIS plate would be best to have all rich and dark tones in the foreground with a pale distance. The pheasant is rich and dark in browns, red browns, and bronze tones, with dark bronze greens in the tail feathers. For this use sepia, yellow brown, hair brown, blood red, shading and brown green; the background make of lemon yellow, pale shaded, with yellow brown and banding blue. While wet, put in the distant grasses and flowers with banding blue and yellow brown, which makes a soft shadow color. Now paint in the leaves and thistles in the foreground in rich dark greens, using black with some for the darkest shades. Brown, shading royal, and yellow greens, the thistles are a little bluer and paler in tone, use apple green and violet in some. The border make a band of dusted roman purple or ruby, with a wide band of gold on edge of plate, narrower band of gold inside. Strengthen after first fire where needed, and put in the markings of the pheasant feathers with strong touches, letting the brush marks show to give the feathered effect.

THE ALPHABET

THE alphabet, of course, is for the child's amusement as well as study and therefore must be made attractive. It will be best to keep them in pale distinct flat tones, light tones, and all outlined in black, with the letters in black so they will stand out in relief, dark against a pale ground. Draw on tiles, as they would make a nice mantel decoration for the nursery fireplace; then lay in all the color on the faces and hands in a flat tone of pompadour and ivory yellow. Now commence with A. Make this a study of blue, very dark banding blue and black dress, pale banding blue head dress, and white neck handkerchief bowl of pale sepia, on a pale yellow brown ground. B. Baby in white, woman in yellow brown dress, chair, finishing brown and blood red; window showing light blue sky, with panes of glass, thin black lines which will make a gray. C. Baby's gown, pale Russian green; nurse in white cap; dress, light violet; deep purple yoke on an apple green with a little violet ground. D. This is out of doors; make the background like distant trees, apple green banding blue and rose, tree trunk banding blue and blood red, boy's gown in Copenhagen blue, little girl's coat in sepia. E. Snow scene, pale blue sky, and lavender tones on snow. Boys' coats and caps in sepia and finishing brown, violet of iron, and Copenhagen blue. A windy day, gray blue sky, hill of shading green and lavender, boy in Copenhagen blue and black. G. Boy reading, sleeves royal green; waistcoat, yellow brown, deep; book and desk, finishing

brown, rich, dark green; curtain of shading green, with books in distance for background. H. Old man in rich, dark purple, Albert yellow crown; boy, pale blue, apron and sepia brown coat. K. Old man in violet of iron waistcoat and hair brown trousers; woman, white cap and ruff, dark shading green and violet gown; houses of Copenhagen blue and violet. J. Out of doors, blue sky, churches in lavender, made of blood red and banding blue; boy in Copenhagen blue and violet; boy in front, yellow brown hat, violet waistcoat, hair brown trousers; outline features in shading brown, and all else in black. These can be done for one fire, but if not strengthen the colors and fire the second time.

CUPID AND FLOWERS

THIS design would look well on a tall, slender vase, also for a pen tray. The cupid to be painted in a conventional tray in rather flat tones. For the flesh tones use pompadour and ivory yellow, shading with yellow brown and pompadour, and darker tones of pompadour and a touch of banding blue. The hair lay in the shadow color only for the first fire, with finishing brown, sash of Russian green pale, and deeper for the shadows with a touch of violet to soften the tone. For the columbine use pompadour shaded with blood red. Leaves and stems paint in brown green, yellow, apple, and shading green. The flowers and leaves just outlined keep well in the distance, painting in a violet gray, made of violet and Copenhagen blue. The bee is black, with yellow stripes on the body. For the second fire lay in a background of ivory yellow, and strengthen the cupid and put a thin wash of yellow brown over the hair. Shade the leaves a little, having the darkest coloring toward the roots, and shade the flowers, using the same colors as for the first fire.

CAME PLATE

DRAW in the duck carefully, as a bird badly drawn is like a figure or house that is badly drawn, and looks distorted. A flower or leaf out of drawing might be taken for a freak of nature, but not so the bird. As it is the principal object, paint it first, leaving the flowers, water, and sky subordinate to it. The head, breast, and bill have rich coloring. The feathers on the top of the head make a rich blue green. With bronze tones use shading green, deep blue green, and a few strokes of pompadour and yellow brown. The feathers under the bill use violet of iron and blood red. The breast is gray, spotted in black. The body of the duck is the same, with the rich coloring of the head feathers repeated in the wings. The bill paint in black, with a little brown green.

HOW TO PAINT NARCISSUS AND JONQUILS.

NARCISSUS.

In painting the large white petals, reserve for the high lights the untouched white of the china. Put in the shadows with Brown Green and a touch of Moss Green V. Vary the tone by adding a little Mixing Yellow and sometimes a little Yellow Brown. Do not paint each petal exactly like the other. The centres being a delicate yellow, use for them Mixing Yellow and occasionally a touch of Silver Yellow. Put in the little fluted edge with Violet-of-Iron and Deep Red Brown. The immediate centre must be made a little darker with Yellow Brown—just sharp, little touches. On the stem, about two inches from the blossom, you will find an extra brown covering, something like a little ragged hood—a delightfully decorative characteristic. Use for it Yellow Brown (pale), shaded with Violet-of-Iron and Yellow Brown. Paint the stems with Moss Green V and Brown Green. For the leaves you will need the same colors, with additional touches of Dark Green No. 7. Sometimes a little Night Green may be added to give a bluer tone. These flowers, without loss of effect, may be used very small in connection with the prevalent Rococo scroll and medalion style of decoration. Study them closely, and you will find in them great possibilities. Do not be satisfied by merely painting a spray or so of the flowers, but work them into a design. An exceedingly rich treatment would be to make them entirely in raised paste, to be afterward covered solidly with gold, and relieved against a dark maroon background.

JONQUILS.

These also are decorative flowers. In using them for tall vases, the stems may be inclined gracefully around the vase without distorting their natural



DESIGN FOR A STEIN

growth. We must not draw the stem perpendicular with the vase, but incline it a little. The blossoms must be distributed over the surface where the spots of color will show to the best advantage. Like narcissi, jonquils are not good in decoration when massed. Be satisfied with two or three well drawn and well placed. The bell-shaped part of the flower is painted with Mixing Yellow shaded with Silver Yellow. Keep the yellows light and transparent. The outer leaves are put in with Silver Yellow (pale) and occasional touches of Brown Green No. 6 and Yellow Brown. You will find on the stems the same little, ragged, shrivelled, hood-like covering that we noticed in the narcissus. Use for it Yellow Brown shaded with a little Brown 4 and sometimes Violet-of-Iron. The leaves are long and narrow, and follow the stems closely.

The new Doulton decorations with jonquils are very charming, and I advise you to study them. The flowers are disposed against clouded backgrounds of greenish gray with occasional turquoise effects. These decorations are in underglaze, but do not mind that; for even so, there is much to be learned from them after you have studied the flower from nature. A tall flower-holder would look charming with a ground of dark green with the flowers drawn sharply against it, the long stems and leaves twisting about the base and the blossoms coming onto a band of rich gold. Jonquils also look well against an Oriental Yellow background, especially if outlined with black, which would impart to them a semi-conventional treatment.

Avoid using much Orange Yellow; it has a heavy, opaque character quite contrary to that of Mixing or Silver Yellow. The latter fires with a beautiful glaze—a very essential thing in china painting. Silver Yellow is best for tinting.

The Art Amateur

THE DECORATION OF LAMP-GLOBES

DECORATED lamp globes are in high favor this year, and soon the shades of silk and paper will not be seen any more. It is no question that this is an improvement, though there is certainly a great charm in the soft light that a rose-colored shade lends to a room; but shades of this light material have proven too often treacherous, and changed the peaceful atmosphere into the sensation of fire. But now we have the wealth of color right on the fireproof material, and even tested by fire.

There are all kinds of decorations to be seen—gorgeous flowers, cupids, shepherdesses, rococo scrolls in raised gold and colors—and the mineral painter who, perhaps, just happened to decorate a beautiful lamp wants to do a globe that should harmonize with it. But there is the firing to be considered. We do not like to have our work and the shade melted to pieces. Fortunately, there are now some globes in the market which are made of a harder glass than the milk glass, which often melts even before the kiln has reached a dull red heat. These globes can be fired at a heat sufficient to make

pretty, if they really look like cupids, and not like sick children; floral decorations in a conventional style and Persian designs traced with bright gold are very appropriate for decoration.

Glass colors are mixed in the same way as the colors for china, and can be treated almost in the same manner; only it should be remembered that a painting with the light behind it must be done much smoother and should be blended more carefully than a painting on china.

When it comes to the firing, one should not put the globe directly on the cast-iron bottom of the kiln; but cover it with some precipitated chalk, or put the globe in a dish on the upper shelf. One should turn the gas on very low in the beginning, and bring the heat up gradually. When the globe can be seen in a dull red heat one should turn the gas off. The best thing is to test the globe and fire it before decorating; it is better to lose the fifty cents it costs than to waste the labor on it.

To restore an old or bent brush to its original shape, a good plan is to dip it into alcohol and run it lightly along the edge of a stove, or a heated poker



DECORATIONS FOR CHILDREN'S DRINKING MUGS

the glass colors and soft fluxed gold adhere to them, though it is always a risk to use the enamels on them. The firing of these globes will prove successful if the china painter bears in mind: "Handle with care!" Indeed, care should be taken from the beginning to the end; first, in securing the piece, to get the hardest kind of glass, then to select the right colors, and, finally, to fire the piece with the utmost care. It should be borne in mind that one cannot paint with the colors for china on these glass globes; they would not adhere to the glass, but rub off.

If a lamp shade is to be seen not only in the daylight, but to be used at night, I should advise you to decorate the globe with colors, and to avoid elaborate gold-work, because the light behind it will absorb the glittering charm, and only leave a dark silhouette, often streaky and spotty. Besides, it takes a great amount of gold to cover the thin material sufficiently.

The most charming effects can be obtained in colors, but they must be put on and blended very evenly, or else they will look crude; one should blend the colors with a silk dabber or a hair stippler.

Cupids in a framing of rococo scroll-work are

or lamp chimney, wetting the brush constantly the meanwhile, and shaping it as it dries. Be very careful not to singe it, for that would utterly ruin it.

GOETHE once said: "It is by the laborious collection of facts that even a poetical view of nature is to be corrected and authenticated." Keep this before you in the field of study you now enter; because it is for the accumulation of an infinity of facts concerning the aspect of material things, with an artistic purpose in view, that the study of still-life is recommended. Nothing is too common to aid you in this, and much is full of beauty.

What a study! What a vista this opens for the artist! Cymbals tinkle, stones thud, gold glistens, diamonds sparkle, soft pearls glimmer, silks rustle, velvet hushes and steel stabs by the wizard touch that gives truthful definition to these opposing things. And the student may learn to do this. The delicate surprises of corresponding values where white is relieved by white, and the agreeable mental elation excited by bold and striking contrasts—to produce all this comes within the possibilities of honest artistic toil.



The Art Amateur

LINE AND FORM*

BY WALTER CRANE

REGARDING line—the use of outline from the point of view of its value as a means of definition of form and fact—its power is really only limited by the power of draughtsmanship at the command of the artist. From the archaic potters' primitive figures or the rudimentary attempts of children at human or animal forms up to the most refined outlines of a Greek vase painter, or say the artist of the Dream of Poliphilus, the difference is one of degree. The tyro with the pen, learning to write, splotches and scratches, and painfully forms trembling, limping O's and A's, till with practise and habitude, almost unconsciously, the power to form firm letters is acquired.

Writing, after all, is but a simpler form of drawing, and we know that the letters of our alphabet were originally pictures or symbols. The main difference is that writing stops short with the acquisition of the purely useful power of forming letters and words, and is seldom pursued for the sake of its beauty or artistic qualities as formerly; while drawing continually leads on to new difficulties to be conquered, to new subtleties of line, and fresh fascinations in the pursuit of distinction and style.

The practise of forming letters with the pen or brush, from good types, Roman and Gothic, however, would afford very good preliminary practise to a student of line and form. The hand would acquire directness of stroke and touch, while the eye would grow accustomed to good lines of composition and simple constructive forms. The progressive nature of writing—the gradual building up of the forms of the letters—and the necessity of dealing with recurring forms and lines, also, would bear usefully upon after work in actual design.

Letters may be taken as the simplest form of definition by means of line. They have been reduced through centuries of use from their primitive hieroglyphic forms to their present arbitrary and fixed types, though even these fixed types are subject to the variation produced by changes of taste and fancy.

But when we come to unformulated nature—to the vast world of complex forms, ever changing their aspect, full of life and movement, trees, flowers, woods, and waters, birds, beasts, fishes, the human form—the problem how to represent any of these forms by means of so abstract a method as line-drawing seems at first difficult enough.

But since the growth of perception, like the power of graphic representation, is gradual and partial, though progressive, the eye and the mind are gener-

ally first impressed with the salient features and leading characteristics of natural forms, just as the child's first idea of a human form is that of a body with four straight limbs, with a preponderating head. That is the first impression, and it is unhesitatingly recorded in infantine outline.

The first aim, then, in drawing anything in line is to grasp the general truths of form, character, and expression.

If we are drawing a plant or a flower, for instance, we should endeavor to show by the quality of our line the difference between the fine springing curves in the structure of the lily, the solid seed-centre and stiff radiation of the petals of the daisy, and the delicate silky folds of the poppy.

But, as leaves come before flowers, it would be best to begin with leaf forms and try to express the character of oak and beech, lime and chestnut leaves,



RUSSELL MEMORIAL WINDOW. DESIGNED BY MRS. ELLA CONDIE LAMB
FOR WELLS COLLEGE

for instance, by means of outline. Probably at first we shall feel dissatisfied with our outline as not being full enough: it may look meagre in quality and small in definition of form. This probably arises from not allowing enough space—from setting the outline too much within the boundary of the form. To correct this one cannot do better than block in the form of the object we are drawing (leaf, flower, or figure) with a full brush in black silhouette, placing the object against the light or white paper, so that its true boundary may be seen uninterfered with by surface markings or shadows, and, concentrating our attention upon the edge, follow it as carefully as possible with the solid black. Then, if we compare the result with our outline, it will help to show where it has failed; and the practise of thus blocking in with the brush in solid silhouette will tend to encourage a larger style of drawing, since good outline means good perception of mass; and, as a general principle

*Chapter taken from "Line and Form," by Walter Crane. Published by The Macmillan Co., 66 Fifth Avenue, New York. Price, \$2.25.

in drawing, it may be recommended to place one's outline outside the silhouette boundary of the form rather than within it; that is to say, when the figure or object is relieved in light against dark, as the line in that case defines the edge against the background. When the figure or object appears as dark upon a light ground, however, the outline should be within the silhouette, obviously, or its delicate boundary is lost.

Another important attribute of line is its power of expressing or suggesting movement. By a law of inseparable association, undulating lines approaching the horizontal, or leading down to it, are connected with the sense of repose; whereas broken curves and rectangular lines always suggest action and unrest, or the resistance to force of some kind.

The recurrence of a series of lines in the same direction in a kind of crescendo or wave-like movement suggests continuous pressure of force in the same direction, as in this series of instantaneous actions of a man bowling, where the line drawn through or touching the highest points in each figure takes the line of the curve of a wave. The wave-line, indeed, may be said not only to suggest movement, but also to describe its direction and force. It is, in fact, the line of movement. The principle may be seen in a simpler way, as Hogarth points out in his "Analysis of Beauty," by observing the line described along a wall by the head of a man walking along the street. Or, as we may see sometimes near the coast, trees exposed to the constant pressure of the wind illustrate this recurrence of lines in the same direction governing their general shape; and as each tree is forced to spread in the direction away from the wind, the effect is that of their being always struggling against its pressure even in the calmest weather; and this is entirely due to our association of wind-movement with this peculiar linear expression.

Flowing water, again, is expressed by certain recurring wave-lines, which remind us of the ancient linear symbols of the zigzag and meander used from the earliest times to express water. In the streams that channel the sands of the seashore when the tide recedes we may see beautiful flowing lines, sometimes crossing like a network, and sometimes running into a series of shell-like waves; while the sands themselves are ribbed and channelled and modelled by the recurring movement of the waves, which leave upon them the impress and the expression of their motion (much as in a more delicate medium the air-currents impress the fields of cloud, and give them their characteristic forms).

Textures and surfaces, too, fall within the range of linear expression. One would naturally use lines of totally different consistency and character to express rough or smooth surfaces; to express the difference of value, for instance, between the ivory-like smoothness of an egg and the scaly surface of a pinecone, entirely different qualities of line are obviously wanted. The firm-set yet soft feathers of the plumage of a bird must be rendered by a very different touch from the shining scales of a fish. The hair and horns of animals, delicate human features, flowers, the sinuous lines of thin drapery, or the broad massive folds of heavy robes, all demand from the designer and draughtsman in line different kinds of suggestive expression, a translation or rendering of natural fact subordinate to the artistic purpose of his work, and in relation to the material and purpose for which he works.

In laying large flat tints in water-colors, use two brushes on the same handle, the second to be kept moist with water and to be used to soften each touch of the one bearing the color immediately after it is

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placed. In this way, more successfully than in any other, perfectly even tints may be laid over any extent of surface.

THE decorator can make a medium of his own, which admirably takes the place of turpentine, which many people dislike. It consists of two ounces of alcohol, one tablespoonful of lavender oil, twenty drops of clove oil, and five drops of almond oil.

MORE paint is used in scumbling than in glazing, and in a landscape painting scumbling is more employed in the distance. If you want to change the color of mountains—as, for instance, where they are too blue and cold, and the sky is a bright warm color—take some of the sky tint on a flat bristle brush and go over the mountains with enough to change the tone. Do not make a stroke with the brush, but rub it all around, leaving on enough paint to give the desired effect.

"THE pen gives resolution to the hand and firmness to the execution," said Charlet, who was a master in drawing with the quill. "With the pen there is no searching for effect; one must attack the difficulties of the subject boldly. It cures one of timidity in making it necessary for him to dare; and, in many things, daring is indispensable, even though it results at first in bad work. One must have courage to succeed; for it often happens that he who would do too well does nothing well."

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WHAT IS RELIGION, by L. N. Tolstoi. Tolstoi, always a world-force, is here seen again in one of his most characteristic attitudes—stern adherence to what he thinks is right, fearless denunciation of wrong, and able exposition of the tenets of his own broad creed. Whether we agree with him in that creed is quite aside the situation; but the spirit of religious liberty should give every man a hearing, especially when that man is a Tolstoi.

It will be remembered that he was excommunicated from the Russian Church, a few months ago, which fact lends color and purpose to the present book. The leading article defines religion as "the establishment by man of such a relation to the infinite life around him as, while connecting his life with this infinitude and directing his conduct, is also in agreement with his reason and with human knowledge." Upon this basis of a religion founded upon reason he stands flatly, although such position has often been found shifting sands. "Reason was termed the source of error," he says again, "and the Gospel was interpreted not as common sense demands, but as those who composed the Church desired." Nevertheless, in view of his present beliefs, which question many of the fundamental truths of the Bible, one does not see how his Church could avoid refusing him the sacrament; for he follows Voltaire at more than one point, while yet adhering to the "true religion, that is, a true relation to the source of all—God." (T. Y. Crowell & Co. 60c.)

NATHAN HALE, by William Ordway Partridge. William Ordway Partridge, the sculptor of the colossal equestrian statue of General Grant in Brooklyn, of the heroic statue of Alexander Hamilton in front of the Hamilton Club of the same city, of the statue of Shakespeare in Lincoln Park, Chicago, and of many memorials,

ideal groups, and portrait busts which ornament the cemeteries, parks and private gardens, galleries, and drawing-rooms of these and other art-loving cities of America, is also the author of a number of books that reveal, less strikingly, perhaps, but no less indubitably, than his plastic creations, that idealizing faculty which marks the artist. Merely the titles of his works are significant of the author's personality. They are, "Art for America" (Mr. Partridge is above everything else a patriot), "The Song Life of a Sculptor" (idealism as the common inspiration of all the arts is an ever-recurring theme in his writings), "The Technique of Sculpture," "The Angel of Clay," a novel, and now "Nathan Hale," which combines all the qualities of the former books: patriotism, ideality, principles of artistic construction, and graphic presentation of character and action.

The formal theme of "Nathan Hale" is the Revolutionary spy of that name, and the formal occasion of the book the coming erection on New Haven Green of Mr. Partridge's statue of Hale. The true subject of the book, and the real impulse of its production, are, however, larger in scope and deeper in design. As the author says in his preface: "This book is not a conventional biography . . . with cuts of tombstones and dry historical data . . . I have attempted to give the very spirit of one of America's foremost patriots."

Accordingly he writes of Hale as an artist and not a historian would write. He says:

"A sculptor living with his statue and seeing it grow from day to day gets very close to the spirit of his subject, and such a one hopes to say in this biography a few words which those lips of bronze might utter could they open and speak."

As a contribution to American history the book is of no mean value, despite the author's modest judgment of his work. The comparison of Hale and André has never been more fully or broadly discussed. (Funk & Wagnalls Co. \$1.)

As a contribution to American history the HYGIENIC AND HUMANE DIET, by Sidney H. Beard. This is a vegetarian cook book, published at an opportune time. The advancing prices of meats, together with the natural desire for cooling and easily prepared foods during the summer time, will probably result in its widespread popularity. It is not so much an argu-

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ment for that food system as a practical plan for its observance—devoting most of its space to recipes and suggestions. Simple directions for salads, luncheon dishes, desserts, and other toothsome dishes make the book of value to every housekeeper, irrespective of her "food-creed."

But the subject itself of food reform is beginning to be seriously considered by thoughtful and enlightened persons in all parts of the world, and the extent of this interest is increasing day by day. The fact that the nature, quality and quantity of our daily food largely determines our physical, mental and spiritual condition is becoming generally recognized. Many persons would be glad to escape a flesh diet if provided with adequate substitutes. To supply these is the aim of this book, which gives practical, reliable information in concise form, avoiding superfluous matter and "faddism," and supplying only such recipes as are not so elaborate as to require the skill of a French chef for their interpretation. (T. Y. Crowell & Co. \$1.)

WILLIAM MCKINLEY, by John Hay. It was a memorable and historic occasion when Secretary of State John Hay rose to deliver his mem-

orial address to the memory of William McKinley. At the Capitol, the officers of government, both Houses of Congress, and the nation's guest, Prince Henry of Prussia, had assembled to pay the national tribute of respect to the martyred President. The hour demanded a fitting message, and the orator of the day proved equal to the demand. In an earnest, dignified address, full of lofty eloquence, Mr. Hay paid a tribute that will live as long as the name of McKinley—and even lend to that honored name an added lustre in the days when personal memory is passed away.

Mr. Hay's speech is a model of modern oratory—not indulging in extravagant eulogy or ill-starred flights of rhetoric, but paying a tender tribute at once moderate, lofty, and inspiring. It should be read by every earnest man who desires so to live as to prove a blessing to his country.

This is the exclusive and authorized public printing of Mr. Hay's address, corrected in proof by him personally. (T. Y. Crowell & Co. 28c.)

FLOWERS AND GARDENS, by Forbes Watson. Edited with an introduction by Rev. Canon Ellacombe. This work, long a classic in England, has been out of print for some time, and we are indeed glad to see it again gotten up in such attractive form. The fad for country homes amongst not only our wealthy, but moderately circumstanced people, has brought the old time gardens into great prominence, and this delightful book of Mr. Watson's will appeal to all those who are desirous of having lovely flowers and gardens. A portrait of the author is given as the frontispiece. (John Lane. \$1.50.)

HOLMAN HUNT, by George C. Williams, Litt. D. This capital little book, published in "Bell's Miniature Series of Painters," gives a most interesting account of the life of this noted English painter. The book is profusely illustrated with half-tones from his most celebrated paintings, and a list is appended showing where most of his paintings are to be found. (Macmillan & Co. 50c.)

AN admirable loan exhibition, composed of a selection of works by French and English painters of the eighteenth century, is being held at the Guildhall, under the auspices of the Corporation of the City of London. It will remain open until July 26, inclusive, so coronation visitors will have the opportunity of seeing it, and such of them as care for these forms of art will find it well worth seeing.

The present is the eleventh exhibition held at the Guildhall, and together the preceding ten were visited by 2,217,978 people. One of the chief attractions is Fragonard's "Romance of Love and Youth," kindly lent by Mr. Pierpont Morgan.

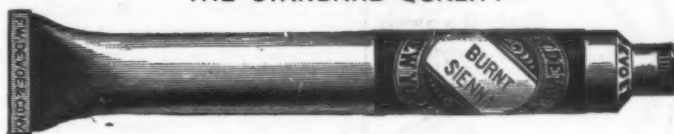
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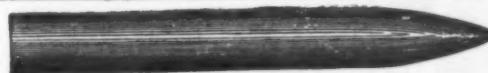
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It comes out for the most part brilliant under the burnisher, but in spots has flaked off, showing the white china, and is defective. The latter is the result of improper manipulation. Gold that is not freshly prepared will grow hard and adhere to the slabs on which it comes, so that it cannot be worked, and seems useless to the inexperienced. Place on it a little fat oil diluted with turpentine, and warm the slab until you can entirely remove the gold to a palette used only for that purpose. If only a little in quantity, it can be worked up on the slab. It is necessary to use a steel palette knife often to remove it, but do it quickly, as the chemical action of the steel dulls the gold. Work it thoroughly with a horn palette knife, adding turpentine as may be necessary until it is perfectly smooth and manageable, and a little thicker than the colors for painting. If the brush slides easily over the china, there is too much turpentine, and when fired the china will show through. Let it dry until the brush adhere slightly to the china, and lay it smoothly and of even thickness. Dry fifteen minutes in a moderately hot oven, and when cool scrutinize carefully to make sure that there are no thin or rough spots. The latter must be removed, or they will flake off in firing. Retouch, and if an especially fine coat is desired, add another. For handles and all articles subjected to much service, a second coat should be given after firing. The gold will then be almost as enduring as an article of the solid metal.

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SUNDRY QUERIES.

W. H. C.—Clouds may be painted on the sky while it is yet wet; and they may thus be united in it by having their edges a little softened, but where the lights of the clouds are to be made with sharp, well-defined edges, these lights may be best produced by being put in when the first flat painting is quite dry. For the warm greens of summer foliage use zinobor (light), and for lightest tones add cadmium and a little vermilion, with what white is necessary. For richer tones add Antwerp blue, raw umber, and burnt Sienna.

C. P.—A black mirror may be bought at artists' material stores. It is sometimes supplied with rings, so that it may be suspended to a stock, and can be consulted at any moment when the worker is in doubt about the form or value of any of his masses. But the student must be cautioned not to paint from it, instead of painting from nature. For the tones seen in it are not only simplified, but are also blackened, and the painter who copies what he sees in it will never get the coloring of nature.

F. H., AND OTHERS.—Stained glass in its higher developments is hardly an art for the amateur, as it presents almost insurmountable difficulties. Besides which, the American opalescent glass, which is by far the finest made, is not usually kept in stock by dealers, and has to be ordered in quantities from the manufacturers; and the painting has to be fixed by firing in a special furnace. But small windows of simple patterns, such as arrangements of lozenges or hexagons, may be made by the amateur. For these two or three different tones of ordinary window glass—some a little bluer or yellower than others—and a few pieces of colored glass inserted, say, in the middle of the window, will suffice to give a very pretty effect. There are needed, besides the glass, a glazier's diamond and nippers to cut it with, grooved leads to bind it, and a soldering-iron and solder with which to fasten the leads together. If the window is to be larger than three or four square feet, it should be strengthened by an outside iron bar inserted in the frame of the window. Short pieces of soft copper wire soldered to the leads are twisted about this bar, which keeps the window from being blown out of shape by the wind. It is also usual to stiffen the window by packing any interstices that may remain between the flange of the lead and the glass with cement. We have been asked to advise other correspondents as to certain media for painting on glass without firing. There are several of these, but none that we know of answers as well as enamel colors properly fired. Ordinary transparent oil colors (Lakes, Carmines, Prussian Blue, etc.) give about as good an effect, and last nearly as well.

S. S. J.—Various mediums are used in china painting, so that if you find that one is unpleasant, you are at liberty to select another equally good and more agreeable. Lavender oil and alcohol, half and half, are mixed with great suc-

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F. F.—In regard to the catkins which you wish to reproduce in embroidery, we would say that it is not easy to produce the effect of fluffiness, but the general effect of weighted hanging may be given. It is very easy in embroidery to change the outline a little, and very difficult to keep perfectly to it. The stitch in which the texture of this catkin can be best expressed is the French knot. The twisted stem-stitch should be used for the stems. Both these stitches are done much more easily and with better result in a frame or a hoop. If the catkins are to be worked on white, especially linen, do not make them solid, but work in the knots, indicating the shapes of the shadows. Use two shades of brown and occasionally near the tips, a dainty old rose pink. Few shades are necessary, as there are but two tones in the drawing. Leave the white background for the high lights, just as in the original. The old last year cones may be of a deeper color. Keep the character of the stems and work them solidly. This will take from two to six rows of the twisted stem stitch. Keep the light in the centre of the stems more decided than it is in the drawing, for while we may conventionalize a little more, it is necessary to emphasize such points in translating into stitchery. The buds may be indicated along the stems in light green. The background lines may be worked also in the twisted stem-stitch or outline. They would make a pretty contrast either in a light olive green or light blue; in either case it is necessary to have them light.

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